

Join Us

If you enjoy theatre, why not join us and benefit from membership:

- ✓ Half price personal tickets for Questors productions*
- ✓ Discounted Guest tickets when you bring friends to Questors productions*
- ✓ Children's FREE tickets†
- ✓ Opportunities to be actively involved in our productions
- ✓ Opportunity to audition to join our company of actors
- ✓ Exclusive or discounted training courses
- ✓ Access to *iQ* – the members-only website: members.questors.org.uk
- ✓ Receive a full-colour members' magazine three times a year
- ✓ Access to exclusive news on *iQ* and email newsletter
- ✓ Receive the regular programme leaflet
- ✓ Membership of The Grapevine Club
- ✓ Special invitations, events and offers not available to the public
- ✓ Ticket reservation facility (conditions apply)
- ✓ Voting rights in the company

*Reduced prices exclude certain events. †Under 18, excludes certain events, maximum four per event. Must be collected at the performance and accompanied by the member.

Introductory offer – as a welcome for first-time members, **when you pay by Direct Debit**, get your first 12 months' membership for the price of six.

Getting the most from your membership

We have a wide range of opportunities for you to become actively involved front-of-house or backstage. Volunteer help is always needed for selling programmes or stewarding, and training is provided if you'd like to work in Box Office with our computerised system. To meet members in a social setting, volunteer to help behind the Grapevine bar. Backstage staff including stage managers, prop makers, set builders, sound and lighting designers and operators, painters, wardrobe and costume and set designers are always welcomed; whatever your skills, we'll find a place for you. We also have courses for those wishing to direct.

The Questors has a high standard of acting and, to maintain this, everyone wanting to act must first take an audition. These are held every month – call the Theatre Office for details of forthcoming auditions.

The Questors Youth Theatre – QYT

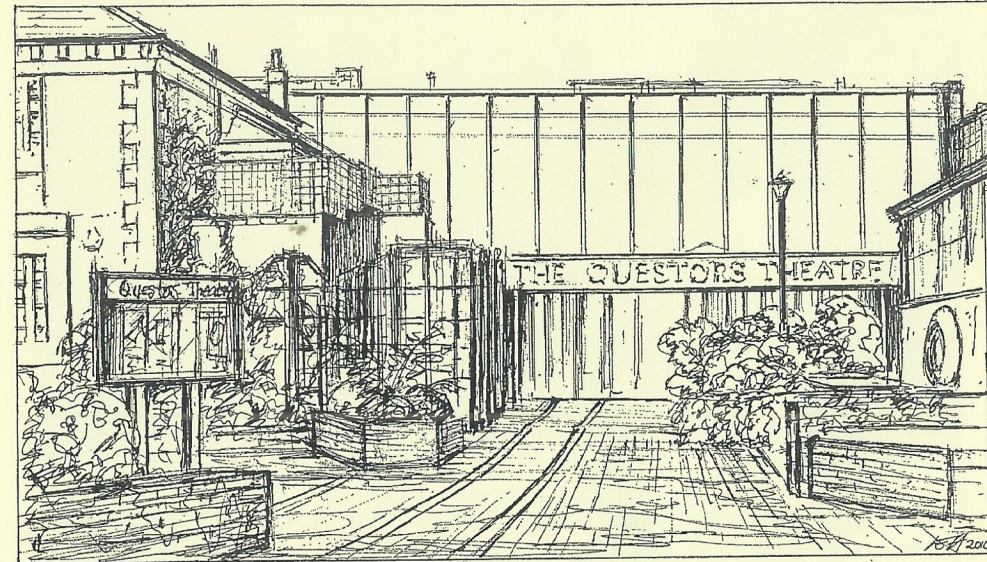
Our Youth Theatre, QYT, runs weekly drama classes for all ages from 6 to 18. Younger groups meet on Saturday mornings and older ages at weekday teatime. There's often a waiting list for membership, so put your name down now! Details are online at questors.org.uk/qyt.

Cover Image: Elaine Hagan
The Questors Theatre
Box Office: 020 8567 5184
Email: enquiries@questors.org.uk

Programme: Nigel Bamford
12 Mattock Lane, Ealing, W5 5BQ
Theatre Office: 020 8567 0011
Registered Charity No. 207516



Questors, Ealing's Theatre



ARMS AND THE MAN

by Bernard Shaw

The Judi Dench Playhouse

25 September – 3 October 2015

Qafé

Pop in for lunch or an afternoon snack – serving specialist teas and coffees, hot chocolate and soft drinks, with a selection of sandwiches cut to order.

Opening Hours:

Tuesday to Friday 12:00 am – 5:00 pm

Saturday (term time) 9:00 am – 5:00 pm

For Judi Dench Playhouse productions:

Hot meal menu up to 6:30 pm (not Sundays) with drinks, ice creams and snacks during the first interval.

Sunday matinees 12:00 am to interval.

Sunday Cream Tea Matinees as advertised.

The Grapevine Bar

The Grapevine is our friendly club bar open to Members and Friends of The Questors Theatre and their guests, as well as audience members on show nights.

The club is open seven nights a week and Sunday lunchtimes and is managed and staffed entirely by volunteers.

We are the proud holders of a Cask Marque award for the quality of our real ales, we appear in the 2016 edition of The Good Beer Guide and we are **CAMRA West Middlesex Club of the Year**. A choice of at least three real ales is usually available, including Fuller's London Pride. We also provide a range of draught lagers and ciders, as well as wines and spirits – all at very reasonable prices.

Opening Hours:

7:00 pm – 11:00 pm (10:30 pm close on Sundays)

Sunday lunchtime: midday – 2:30 pm

Autumn Beer Festival 29 to 31 October 2015

See questors.org.uk/grapevine for more details



Neither the Qafé nor the Grapevine is able to accept credit or debit cards.

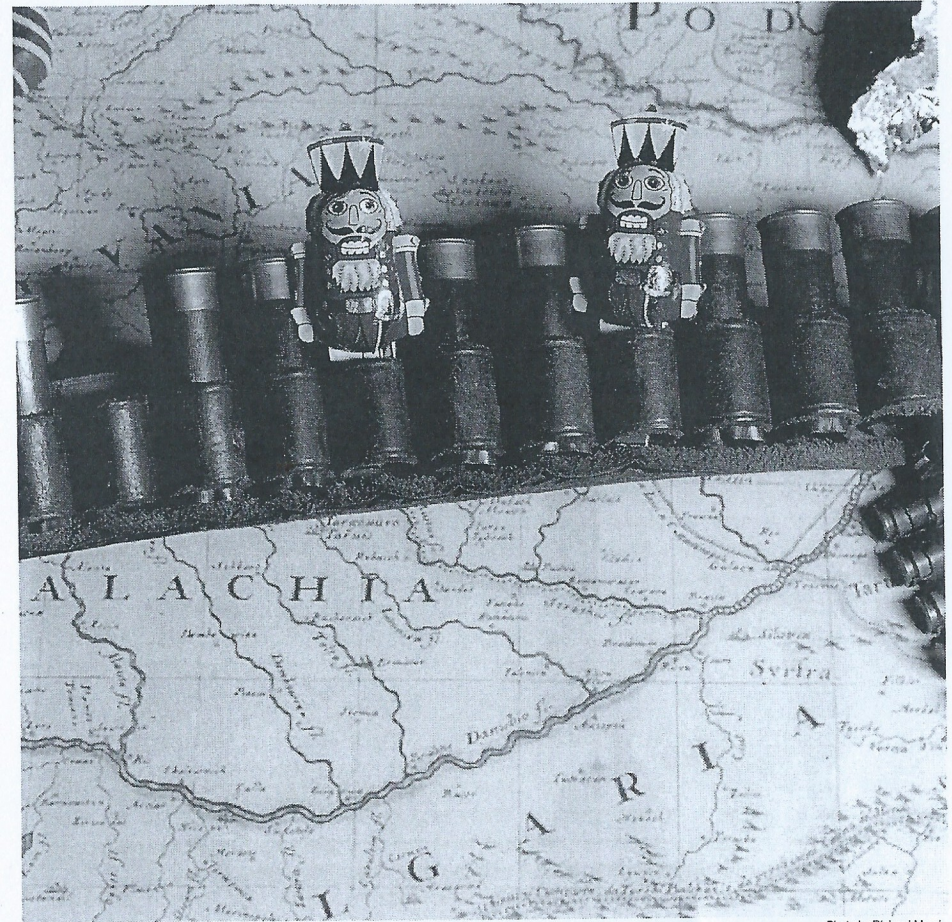


Photo by Richard Mead

ARMS AND THE MAN

by Bernard Shaw

The Judi Dench Playhouse

25 September – 3 October 2015

Arms and the Man

Dancing on the Edge of a Volcano

When Shaw wrote this play in 1894 he obviously could not have predicted the cataclysm that was to erupt twenty years later in the Great War, but with the benefit of hindsight the play seems uncannily prescient. Its merciless dissection of the romantic illusion of military glory was to be terribly vindicated in the wars of the new century. Without knowing it, Shaw paints a portrait of Old Europe dancing on the edge of a volcano.

The History

For such an anti-militaristic and anti-romantic message, Shaw chose his war well: the Serbo-Bulgarian war of November 1885 was certainly ripe for satire. It was so unpopular amongst the Serbs that the only way King Milan I of Serbia could motivate his troops to invade Bulgaria in the first place was to lie to them, and tell them they were going to fight alongside the Bulgarians against the Turks. He was so worried about mutiny that he restricted his invading army to soldiers under thirty, in order to avoid the veterans and experienced officers who opposed his invasion but might have fought a more successful campaign. Moreover, although he had recently introduced the most modern and efficient rifles to his army, the troops had not yet received much training in how to fire them. And it didn't occur to anyone that, since the new rifles fired more rapidly than the ones they replaced, they would also need to order more ammunition.

The war was bloody but short – over in two weeks, although it took them a further four months to agree a peace treaty – and resulted in no territorial gains on either side, though it did stimulate immense patriotic fervour among the Bulgarians, and stirred up nationalistic sentiments in the region that are still potent today.

Anti-Romanticism in Love and War

Such a pointless but passionate war was perfect for Shaw's purpose to expose 'romance as the great heresy to be swept from art and life'.

His first objective is obviously to mock the romantic pretensions of such amateur enthusiasts for military glory as Sergius and the entire Petkoff family (for it certainly isn't just Raina who has had her head turned by Byron and Pushkin – even the cynical Louka is momentarily carried away by the thrill of it all). But Shaw was no simple pacifist: his target is not war itself, which he would probably have conceded was sometimes a necessary evil, but its glorification. If we must have war, he wants us to understand its unglamorous reality, and wishes it to be conducted as efficiently as possible by level-headed, trained professionals.

Shaw's anti-militaristic satire is certainly effective, but it is also the aspect of the play that has dated the most – few of us today need to be told that war isn't exactly a

romantic adventure. What may be less familiar is the idea that love isn't exactly a romantic adventure either; for Shaw applies precisely the same sardonic eye to love in the eternal quadrangle of lovers in his second two acts, as he does to the world of combat in his first. Sergius is just as much a fraud as a lover as he is as a soldier, and his cynicism about his military illusions is exactly paralleled by his disillusion with his 'higher love' with Raina. Meanwhile the practical Bluntschli's intuitive understanding of the realities of human conflict serves him no less well when it comes to matters of human affection, where he has equally down-to-earth and unromantic remedies to apply.

It is Raina whose dreams are most dramatically shattered: it is a sharp descent from her reveries of her 'hero' at the beginning to what is possibly the least romantic marriage proposal and final curtain for any heroine of the era. Fortunately, being one of Shaw's 'New Women', she is sufficiently independent-minded, resilient and pragmatic to deal with it.

Chocolate

The most famous lines in the play are those in which Bluntschli explains that he carries chocolate instead of ammunition in his holsters, and Raina's phrase 'chocolate cream soldier' has taken on a life outside the play to mean the very opposite of what the professional Bluntschli actually is, and now refers to a dilettante playboy soldier, much more like Sergius. In fact Shaw would have had two totally different sorts of chocolate in mind, and it is a token of Raina's naivety that she assumes Bluntschli's chocolate is the same as the decadent chocolate creams she has been scoffing. Chocolate is – notoriously – a very efficient way of taking on large quantities of calories, and soldiers then, as now, were routinely issued with it in their rations. But it wasn't the sort of luxurious chocolate Raina favours; it was hard, grey, gritty, tasteless stuff. Still it served its purpose well enough, and as such was valued by the practical Bluntschli.

Images of War

If Shaw in 1894 could hardly imagine the horrific wars the new century would bring, we, watching the play in 2015, can hardly forget them. The images of battle through the ages that punctuate the scenes are merely a recognition of the fact that war remains as much a background to life in the 21st century as it was then, and that Shaw's and others' efforts to de-glamourise it has not in itself been enough to entirely eradicate humanity's appetite for conflict.

The Viennese Waltz

No music evokes the splendour of fin-de-siècle Europe better than the waltz, and more than one composer at the turn of the century used its potent nostalgia to ironic effect to parody or mock the taste of the passing Age. Our music comes from 'La Valse' by Maurice Ravel, which takes the Viennese Waltz and charts its birth, celebrates its glory and finally deconstructs it into chaos and extinction – almost like dancing on the edge of a volcano...

Steve Fitzpatrick, Director

ARMS AND THE MAN

by Bernard Shaw

First performance of this production at The Questors Theatre: 25 September 2015

CAST

in order of appearance

| | |
|------------------------|------------------------------|
| Raina Petkoff | Claire Durrant |
| Catherine Petkoff | Wendy Megeney |
| Louka | Juliet Vaughan Turner |
| Captain Bluntschli | Simon Rudkin |
| Major Pletchanoff | Artur Mrozek |
| Nicola | Sandeep Bhardwaj |
| Major Paul Petkoff | Robin Ingram |
| Major Sergius Saranoff | Christian Search |

Act I: November 1885.
Near the Dragoman Pass, Bulgaria. A Lady's bedchamber. Night.

Act II: March 1886.
The garden of Major Petkoff's house. Morning.

INTERVAL

Act III: The 'Library' in Petkoff's house. After lunch.

The performance lasts approximately 1 hour and 50 minutes including a 15-minute interval.

Please turn off all mobile phones and similar electronic devices.
The use of cameras, video cameras and recording equipment is strictly prohibited.
Thank you.

PRODUCTION

| | |
|-----------------------------|--|
| Director | Steve Fitzpatrick |
| Set Designer | Alex Marker |
| Costume Designer | Jennie Yates |
| Lighting Designer | Richard Mead |
| Associate Lighting Designer | Tristan Bonsall |
| Sound Designer | Russell Fleet |
| Stage Manager | John Thompson |
| Deputy Stage Manager | Sarah Louise Clopet |
| Assistant DSM | CJ |
| Assistant Stage Managers | Laura Clifford, Tom Clifford, Amii Lowndes, Artur Mrozek, Emma Sampford |
| Properties | Harriet Parsonage |
| Prompter | Pam Smith |
| Lighting & Sound Operator | CJ |
| Lighting Crew | Tim Edwards, John Green, Terry Mummery, Martin Narracott |
| Set Constructor | Toby Burbidge |
| Wigs and Make-Up Advisor | Juliet Vaughan Turner |
| Marketing | Claire Durrant |
| Photographers | Richard Mead, Liz Mead |
| Thanks to | Katarina Borosova, Paul Wilson |

Biographies

Sandeep Bhardwaj – Nicola

Since 1982 Sandeep has had two innings at The Questors. In his first, he acted in four plays, as well as directing a promotional video (yes, it was that long ago). He re-opened his account with *The Wonderful World of Dissocia*, and hopes he will not be run out (of town) after this latest stroke.

Claire Durrant – Raina Petkoff

Claire joined The Questors as part of Student Group 65 in 2010, and has since performed in *Teechers*, *Yerma*, *Dracula – Fangs of Destiny*, *Woyzeck* and *4.48 Psychosis*. Claire has also acted in several music videos, played a character role in the 2012 Olympic Closing Ceremony, and recently featured in a Matalan commercial. As well as acting, Claire enjoys singing and martial arts.

Robin Ingram – Major Paul Petkoff

Robin graduated from Student Group 22 back in the Sixties, and since then has appeared in the Studio and in the Playhouse too many times to remember, let alone mention. Notable appearances for him include *The Madness of George III*, *Dance of Death* and *The Homecoming*.

Wendy Megeney – Catherine Petkoff

Wendy's first acting role with The Questors was as Mucky Molly in *Tom Jones*, which went to the Minack in 1985, followed by Clea in *Black Comedy*, which was the British entry in an international drama festival in Japan. Roles since include Doreen in *Tartuffe*, Marjorie in the musical *Somewhere in England*, Andromache in *Trojan Women*, Olive in *Summer of the Seventeenth Doll*, Juno in *Juno and the Paycock*, Maureen in *The Beauty Queen of Leenane*, Maureen in *Lovers*, Fay in *The Miser* and the drunken disaster Mari in *The Rise and Fall of Little Voice* in 2014. This is the fourth time Wendy has worked with director Steve Fitzpatrick, having first been in his Director's Showcase *Sexual Perversity in Chicago* early in the '80s.

Artur Mrozek – Major Pletchanoff

After attending a short acting course at ArtsEd in 2012, Artur joined Student Group 68 in 2013 to further pursue his passion for acting. As part of the course he appeared in *The Young Idea* and *Fear and Misery of the Third Reich*. He has previously worked as an ASM on *West 5 Story* where he also appeared as member of the ensemble. Performing Shakespeare, he once cut a particularly dashing figure in cross-gartered yellow stockings.

Simon Rudkin – Captain Bluntschli

Simon trained in Student Group 61, although for the last few years he's been directing plays – most recently *The Hound of the Baskervilles* and *Equus*. *Arms and the Man* is his first time back on the acting since *Beauty and the Beast* in 2010.

Christian Search – Major Sergius Saranoff

Arms and the Man is Christian's fourth production in his first year with The Questors (following *Macbeth*, *Talk to Me Like the Rain* and *She Stoops to Conquer*), having previously performed in theatres across London and East Anglia. Christian dedicates his performance to his grandmother, Catherine, who passed away during rehearsals for this production.

Juliet Vaughan Turner – Louka

Juliet was last seen over two years ago as Belinda Treherne in *Engaged* by W S Gilbert. Previous roles at The Questors include Angela in *Abigail's Party*, Gwendolen in *The Importance of Being Earnest*, Grumia in *The Taming of the Shrew* and Peggy in *The London Cuckolds*. This is her second Shaw play after appearing in *Pygmalion* when she was part of Student Group 54 in 2000.

Steve Fitzpatrick – Director

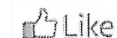
Steve has directed over 25 productions at The Questors. Recent shows include *Annie*, *The Winterling* by Jez Butterworth, *The Taming of the Shrew*, *The Alchemist*, *A Funny Thing Happened on the Way to the Forum* and *Much Ado About Nothing*. Recent acting roles include Jeff in *Jeffrey Bernard is Unwell*, Lucky in *Waiting for Godot* and Jacques in *As You Like It*.

Russell Fleet – Sound Designer

A member of The Questors since 2006, Russell is an all-rounder with numerous credits. Recent sound designs include *London Assurance* and *4.48 Psychosis*. He was last on stage as the Carpenter in *I Am the Walrus*, which he also stage managed, and now, following a successful Director's Showcase in April, Russell will be directing the Studio's Christmas offering, *The Lying Kind*.

Enjoyed the Show?

Let us know what you think, and connect with The Questors Theatre for updates on all upcoming productions and lots more.



Follow us @questorstheatre and find us on Facebook.

Alex Marker – Set Designer

Alex has designed well over 35 productions for The Questors including, most recently, *Macbeth* and *The Wolves of Willoughby Chase*. He trained as a professional stage designer. His other productions playing this week are: *The Man Called Monkhouse* (Edinburgh and national tour) and *The Sweethearts* which is currently playing at the Finborough Theatre.

Richard Mead – Lighting Designer

At The Questors, Richard has done the lighting design for many shows including *The Glass Menagerie*, *King Lear*, *The Snow Queen*, *Far From the Maddening Crowd*, *The Flint Street Nativity*, *It's a Wonderful Life!* and *Macbeth*, as well as video design for *ENRON*, *Broken Glass* and *The Railway Siding*. He also does show photography, and is the current Chairman of The Questors.

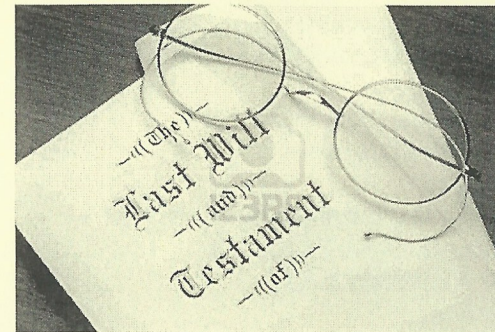
John Thompson – Stage Manager

John joined The Questors in 2012 and has worked as ASM on *The Tempest* and as Stage Manager for the Directors' Showcase productions of *The Railway Siding & Business*, as well as *Clybourne Park*, *Around the World in Eighty Days*, *Macbeth* and the Staged Readings held in the Studio earlier in the year. He has previous amateur dramatic experience, both acting and all sorts backstage, with South London Theatre and Guilden Sutton Players, Chester.

Jennie Yates – Costume Designer

Since joining The Questors in 2000, Jennie has worked on numerous productions, costuming from stock, making and designing. She is Head of the Costume Department, and the shows she has worked on are too numerous to list, but the most recent are *Antigone*, *Around the World in 80 Days*, *It's a Wonderful Life!*, *Calendar Girls*, *Dracula – Fangs of Destiny*, *West 5 Story*, *No Fairy Tale*, *Macbeth*, *The Wolves of Willoughby Chase* and *The Wonderful World of Dissocia*.

Become a BEQUESTOR



This season, The Questors, Ealing's theatre, is presenting 17 plays. This is a tremendous undertaking for our members, many of whom have demanding full time jobs. Everyone appearing on stage, and working unseen in our creative and technical teams, gives their hard work and dedication out of love of theatre. Even with modern media,

a live play can give us an experience which rewards us like no other – as theatre has been doing for thousands of years.

We receive no help from public funding for The Questors, although Ealing and London are hugely enriched by our work. Ealing would be a lesser place without The Questors at its heart. And local children and young people would be deprived of opportunities without the Questors Academy, which provides classes for over five hundred children and teenagers every week.

Please consider making a donation to help us continue to make our huge contribution to Ealing's cultural life. You may prefer to do this while you are alive. Or you may prefer to leave a legacy in your will (or in a codicil if you have already made a will). Our splendid new donor board in the upper foyer will record every gift or legacy of £1000 or more (anonymously if you prefer). But no gift is too small to help – they all mount up – and any gift, either while you are alive or in your will, attracts tax relief. We will acknowledge these gifts on the iQ website unless you prefer us not to. You can find a Gift Aid form and an example of simple forms of legacy on our website at questors.org.uk/giving.

The Trustees of The Questors, which is a charity, will ensure that your gift is put to the best possible use. But if you wish to allocate it to a particular purpose, please feel free to speak in confidence to Andrea Bath, our Executive Director, on 020 8567 0011.

giftaid it



Next Questors Productions

RHINOCEROS

by Eugène Ionesco,
translated by Derek Prouse
2 – 10 October 2015

The Studio

Paris. The left bank. A cafe. A man and woman. A rhinoceros... A rhinoceros?!
Discover this twentieth-century European classic of "Theatre of the Absurd", blending surreal events with social observation.

THE CRUCIBLE

by Arthur Miller
6 – 14 November 2015

The Judi Dench Playhouse

In 1692 the God-fearing citizens of Salem are turned against one another when the innocent wife of John Proctor is falsely accused of witchcraft. This iconic drama of the Salem witch trials is a powerful and compelling drama of faith, truth and hysteria.